



State of Michigan
Jennifer Granholm, Governor

Department of History, Arts and Libraries
Dr. William Anderson, Director

October 21, 2005

Dear friends and colleagues,

As I contemplate Michigan's arts and cultural environment in today's economy, it is tempting to say there isn't much good news. Tempting, but untrue. For while the communities and businesses of Michigan find themselves asking the same question we are asking – what services and programs can we afford to offer and what must we cut? – we also have an opportunity to make our voices heard.

In general, yes, our state economy has struggled in its recovery. However, I am very encouraged by Governor Granholm's five-point plan to create jobs and energize Michigan's economic engine. The arts and cultural sector will play an even greater role in that new economy featuring technology, innovation and a creative work force. To survive and succeed in this new economy, creative thinking will be a must.

There are better days and better times ahead. Let us begin to shape them today, together, with arts and culture taking a significant position at the table. By thinking and acting strategically, and by leveraging our resources and partnerships in ways that increase our impact on the economy, we will become part of the solution.

To that end, the Michigan Council for Arts and Cultural Affairs mounted a two-year effort, engaging hundreds of individuals, to develop a strategic plan to not only lead us into the next decade, but to position the council and its partners as key players in the effort to shape the look and livelihood of Michigan for many years to come. In addition, we will soon unveil a new online tool to measure the market and non-market value of the arts and cultural sector in a highly convincing manner. This tool will help demonstrate, from concert hall to city hall, that arts and culture are a critical component of any community's – and any state's – plan for economic viability and dominance.

I am an optimist. I believe that our industry not only has a role to play in our economic recovery, we have a major role to play and we will shine and help light the way for others. I, for one, am excited about that unfolding future.

Thank you.

William M. Anderson
Director

Artists and cultural organizations in Michigan are invaluable to our economy and quality of life. They look to MCACA for the same creativity and engagement as they display. As guardians of a public purse, Council members will work the plan and plan new work, always with the bearers of culture at our side.

Craig Ruff, Chairman
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**MICHIGAN COUNCIL FOR ARTS AND CULTURAL AFFAIRS
STRATEGIC PLAN
2006 – 2010**

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EXECUTIVE SUMMARY

The Michigan Council for Arts and Cultural Affairs (MCACA), a state agency within the Department of History, Arts, and Libraries (HAL), was created in 1991 by Executive Order. The nonpartisan Council consists of 15 members appointed by the Governor.

Mission

To encourage, initiate and facilitate an enriched artistic, cultural, creative environment in Michigan.

Vision

The Michigan Council for Arts and Cultural Affairs foresees a time when the place of artists, and arts and cultural organizations in our state is no longer questioned but assumed. We are working for the day when the economic benefits of arts and culture are understood and the intrinsic value of art and culture embraced. To these ends, between now and 2010, MCACA will work to:

- Recognize and stimulate economic value, impact and opportunity in arts and cultural activities
- Support arts and cultural efforts which build cultural and community infrastructure and social connections
- Create public awareness of and access to and participation in arts and cultural activities
- Integrate arts and culture in formal and lifelong education

Goals

The Michigan Council for Arts and Cultural Affairs establishes short and long term goals for its administration, its granting programs and its customer service. MCACA makes use of these goals to help us remain focused on how we can further our mission and help fulfill our vision. The goals of MCACA are to:

1. Support arts and culture as a catalyst for community revitalization and economic development
2. Encourage new, creative and innovative works of art
3. Strengthen arts and culture by:
 - a. Establishing and facilitating communications networks
 - b. Increasing visibility and awareness of the arts and culture
 - c. Supporting arts education
 - d. Recognize, reflect and celebrate cultural pluralism and broaden cultural understanding
4. Expand and develop funding resources for the Council and its clients

Objectives

MCACA has developed specific objectives to achieve our established goals between now and 2010.

1. Stability: Funding and Resources

Stabilize and increase financial support for MCACA's activities and the sector. Leverage the state's investment to attract additional resources.

2. Support Quality Products

Support excellence through the creation, production or presentation of quality arts and cultural projects, programs, organizations, professionals, assets, entrepreneurs, businesses, and products.

3. Grow Jobs

Create and/or sustain sector jobs through initiatives that value sector jobs and capacity, workforce development, foster entrepreneurialship, and identify new markets.

4. Create Community

Improve Michigan's "quality of place" by addressing issues affecting community development such as capital improvement, design, access, participation, diversity, assets, and identity.

5. Access to Knowledge

Become the "Go-To" agency and the primary convener, communications nexus, network and value-added partner for arts and cultural expertise, information, data, funding, and services.

Major Strategies

Among the plans MCACA has conceived, partially developed or fully developed for the years 2006 to 2010, there have emerged specific major strategies (outlined on pages 10 - 11) to accomplish each of the five objective areas.

Outcomes

Investments in Michigan's arts and cultural sector will contribute to state priorities of improving economic opportunity; sustaining thriving, vibrant communities; and advancing educational achievement. Implementation of the 2006-2010 Strategic Plan will, in turn, increase resources and support for artists and all of the entities that comprise Michigan's arts and cultural sector, establish a substantial role for arts and culture in the education of Michigan's children, and stimulate increased capacity for economic growth in all regions of the state.

BACKGROUND

Council Establishment and Accomplishments

The Michigan Council for Arts and Cultural Affairs (MCACA), a state agency within the Department of History, Arts, and Libraries (HAL), was created in 1991 by Executive Order. The non-partisan Council consists of 15 members appointed by the Governor. The Michigan House fiscal agency defines the role of MCACA as the state agency that administers arts and cultural grants appropriations, sets arts and cultural goals, establishes/facilitates communication networks, and expands and develops funding resources for arts and cultural activities.

Creation of the Council was accomplished through the joint efforts of many Michigan citizens and was initially proposed during the 1991 Michigan Arts Summit – a meeting of public officials, arts patrons, artists, business and industry leaders and arts supporters convened to resolve divergent philosophies regarding funding of the arts and culture in Michigan.

Summit participants reached agreement on the comprehensive role and importance of arts and culture in the daily lives of Michigan citizens and affirmed the need for creation of a strong independent entity in state government to encourage the arts and to carry out important government functions with regard to the arts. In addition, the Michigan Arts Summit participants determined that the Michigan Council for Arts and Cultural Affairs should accomplish the following:

- Stimulate and encourage the performing and creative arts throughout the state;
- Provide leadership and advice to the Governor and Legislature;
- Expand the availability of the arts to the public;
- Encourage the arts as an integral part of the state's education system;
- Strengthen local arts organizations; and
- Study and recommend alternative methods of financing the arts and cultural activities in the state.

On August 26, 1992, MCACA adopted the Michigan Arts Plan as a proactive response to a challenging environment and the expressed needs of citizens, organizations and communities statewide. The plan focused on delivery of services and presented a future vision for arts and culture in Michigan. Further, the plan presented a new direction for the Council to broaden the base of support for arts and culture, strengthen and expand resources, promote best practices, and help re-position the State of Michigan as a national and international leader in fostering innovation, creativity and excellence.

Since 1992, the Council and its many grant recipients and stakeholders have achieved a stunning level of success. Since its inception, MCACA has:

- increased public access to quality arts and cultural resources statewide
- implemented successful grants distribution strategies resulting in equitable arts and cultural funding and/or services delivery to the state's 83 counties
- established innovative grant programs specifically designed to make quality arts and cultural programs and services available to underserved communities and wider audiences
- developed unique partnerships and collaborations with non-governmental agencies, such as the Local Arts Development and Technical Assistance partnership with the Michigan Association of Community Arts Agencies, to leverage state funding, assist arts and cultural services delivery, assist professional and program development of volunteer-based organizations, and expand resources distribution
- improved communication with the public and the industry through effective use of technology; supporting creation of arts and cultural websites, online curricula, etc.
- established an international initiative to facilitate cultural exchange and to assist Michigan's arts and cultural resources in reaching new markets; established relationships with Austria, the Bahamas, Canada and South Africa
- assisted grant recipient organizations in learning how to successfully meet the special needs of children, senior citizens and persons with disabilities
- established an improved peer review process for grant application review which improved arts and cultural product quality, cultural tourism venues
- demonstrated the role and economic value of arts and culture to Michigan's economy through a variety of initiatives and partnerships such as our research partnership with the Center For Arts in Public Policy housed at Wayne State University

The fundamental mission, values and goals that were articulated in 1992 remain relevant today, and the role of arts and culture in the quality of life in Michigan is broadly recognized. The Department of History, Arts and Libraries (HAL) was created in 2001, with the mission to enrich quality of life and strengthen the economy by providing access to information, preserving and promoting Michigan heritage, and fostering cultural creativity. MCACA is one of five agencies united in the new department, affirming the importance of the agency, its constituents and goals to Michigan's future.

However, today MCACA finds itself struggling with Michigan's slow to improve economy that impacts every participant in our sector. MCACA has the smallest staff in its history and the fewest grant dollars, \$11.7 million, to award since 1995. Yet the need is still there. MCACA annually receives nearly 400 applications for funding in its 12 programs representing over \$33 million in requests. By careful implementation of the 2006-2010 Strategic Plan, MCACA believes we will not only weather this storm, we will emerge from it on more stable ground.

Providing Statewide Leadership

The Michigan Council for Arts and Cultural Affairs (MCACA) promotes and supports Michigan's arts and cultural sector and addresses Michigan's priority needs by consistently fulfilling its established mission and roles, by remaining faithful to its values and goals and by focusing on delivery of services to people and communities in Michigan.

Mission

To encourage, initiate and facilitate an enriched artistic, cultural, creative environment in Michigan.

Roles

In its unique role within state government, MCACA serves as the primary convener, advocate and information clearinghouse on issues and information of importance to the state, the Council, the arts and cultural sector and the public. In this capacity and through responsive programming and careful grants distribution, MCACA:

- Financially supports organizations making arts and culture available to all people in the State of Michigan;
- Exercises leadership in encouraging clients to provide and in creating new initiatives to provide new opportunities for full participation in arts and culture by all people;
- Promotes creativity and innovation, stimulates economic and community growth and furthers development of a broad-based understanding of the role and benefits of arts and culture in daily living; and
- Supports arts and cultural activities that enhance education and lifelong learning, and use arts, culture and their methods and materials to extend learning in other disciplines.

Values

The Council's pursuit of its mission is guided by fundamental values that form the foundation upon which a future vision for arts and culture in Michigan has been created. These values serve to strengthen the Council's commitment to facilitating the delivery of quality services to people and communities statewide. The Council recognizes and values:

- The basic importance of art and culture in everyone's life;
- The benefits of quality arts education;
- Art as a fundamental tool for human communication;
- Nurturing and stimulating those who create, present, and produce arts and culture;
- Cultural diversity and cultural pluralism;
- The provision of broad public access to and participation in arts and cultural activities;
- The role of arts and culture as an economic sector and stimulus.

Goals

The Council has identified the following key goals to which it will direct its resources.

1. Support arts and culture as a catalyst for community revitalization and economic development
2. Encourage new, creative and innovative works of art
3. Strengthen arts and culture by:
 - a. Establishing and facilitating communications networks
 - b. Increasing visibility and awareness of the arts and culture
 - c. Supporting arts education
 - d. Recognize, reflect and celebrate cultural pluralism and broaden cultural understanding
4. Expand and develop funding resources for the Council and its clients

Assumptions

Delivery of services to people and communities in Michigan is based upon the following assumptions:

- The Michigan Council for Arts and Cultural Affairs' primary role within state government is to enable artists, arts and cultural organizations, and those who produce and present arts and culture to make their resources available to people and communities in Michigan through grant-making.
- The Council contracts with organizations to deliver arts and cultural services to people and communities.
- The Council has limited staff and financial resources. Implementation of the plan will be achieved through collaboration with other resources: within the Department of History Arts and Libraries; accessed through other State Agencies; and expansion of public and private partnership and collaborative activities.
- State funding of arts and culture serves as a "catalyst" to leverage other public and private resources.
- Support for arts and culture is a sound investment in the future of the State of Michigan.
- Services, related to arts and culture, must be of the highest quality and must be effectively and efficiently delivered to people and communities throughout the state.

CRITICAL ISSUES AND EMERGING NEEDS

This 2006-2010 Strategic Plan is the product of a multi-faceted effort to engage a cross-section of Michigan's citizens in a dialogue about critical issues and needs, and how Michigan's arts and cultural sector can make a difference in their communities, regions and the state. Over 500 individuals representing 83 communities participated in visioning sessions; over 150 individuals representing all levels of education and arts education participated in a task force on education, and over 250 artists, representatives of arts organizations, Council members, and staff attended focus groups, planning meetings and interviews, and completed surveys.

Evidence is growing that arts and culture is integral to the advancement of economies, communities, and education in Michigan and across the country. Leaders from all levels of government and the private sector have identified improving economic opportunity, sustaining thriving, vibrant communities, and advancing educational achievement as keys to Michigan's economic recovery. MCACA strategies for the next five years are designed to ensure that investments in Michigan's arts and cultural sector contribute to state priorities in one or more of these areas.

Michigan's economic environment makes it essential to identify and face the current critical issue of recognizing the value of arts and culture to the economy, communities, and Michigan's citizens.

- To value employment and job growth in the arts and cultural sector
- To value the catalytic effort of arts and culture in stimulating other kinds of economic development
- To value arts and cultural enterprise
- To understand the connection of creative thinking in business and education,
- To understand the connection of non-profit arts and cultural to the for-profit arts and cultural sector that defines the arts and cultural industry and measuring the impact.

In order to fully realize the potential Michigan's arts and cultural assets have to address Michigan's critical needs, stakeholders identified emerging issues facing the sector that must be addressed. We must create an environment in Michigan in which artists, arts organizations and cultural institutions will be recognized and valued as vital to Michigan's economic, educational and social progress. Stakeholders identified these priorities to guide strategic planning process.

Create an environment in Michigan where:

- Cultural institutions and organizations generate economic value, have a positive impact on local and state economies, and create economic opportunity and jobs for individual artists and related professionals.
- Arts and cultural institutions, facilities and activities build community infrastructure and social connections.
- There is broad-based public awareness of, access to, and participation in artistic and cultural activity that celebrates Michigan's heritage and diversity.

- Arts and the creative process are integrated in the formal education of youth and in lifelong learning for all citizens.
- Through their creative process and products artists are fully engaged in contributing to community prosperity and creating business opportunities.

Stakeholders also identified many strengths, assets and opportunities that should be leveraged in the strategic plan. Individuals from inside and outside the sector were adamant that Michigan has a rich history and unique cultural identity that should be developed, supported and sustained.

Future Council Strategies Should:

Leverage the Accumulated Investment and Equity in Art and Culture that has been built over decades by visionary philanthropists, foundations, corporations and government programs to develop, support and promote arts and culture in Michigan.

Leverage Michigan's Unique Place in History as the birthplace of the creativity and innovation that produced many of the inventions, products, traditions, and arts that have shaped lifestyles and quality of life for most Americans.

Leverage the Existing Creative Capital residing in artists, arts organizations, cultural institutions and state government to contribute to the State's capacity to improve its economy, quality of life, and communities.

Leverage Advancements in Science and Research to insure that Michigan's arts and cultural resources are tapped to enhance state government strategies to achieve economic prosperity, educational progress, and social change.

Leverage the Council's Access to Influential Partners in both the private sector and state government to cultivate and secure resources and advocates for arts and culture.

MAJOR STRATEGIES

Identified below are the Michigan Council for Arts and Cultural Affairs' objectives and strategies through which the mission and vision for the future will be achieved. These strategies were developed with the premise that it is a critical function of government to support the high degree of excellence and the quality products of the arts and cultural organizations and artists in the State of Michigan.

Vision

- Generate economic value, impact and opportunity in the arts and culture sector
- Build cultural and community infrastructure and social connections throughout the arts and culture sector
- Create public awareness, access and participation in arts and cultural activities
- Integrate arts in formal and lifelong education

Mission

To encourage, initiate and facilitate an enriched artistic, cultural, creative environment in Michigan.

Objectives and Strategies

1. Stability: Funding and Resources

Stabilize and increase financial support for MCACA activities and the sector. Leverage the state's investment to attract additional resources.

- a. Develop a more integrated and sustainable approach for arts and cultural investment in communities.
- b. Engage Council members in actively securing and leveraging resources.

2. Support Quality Products

Support excellence through the creation, production or presentation of quality arts and cultural projects, programs, organizations, professionals, assets, entrepreneurs, businesses, and products.

- a. Support the creation, development, presentation of quality arts and cultural products that enrich and engage communities and generate economic activity and wealth.
- b. Support projects to position arts and cultural assets as centerpieces of Michigan's tourism industry.
- a. Engage arts and cultural assets in strategies to stimulate international exchange, trade and investment.

3. *Grow Jobs*

Create and/or sustain sector jobs through initiatives that value sector jobs and capacity, workforce development, foster entrepreneurialship, and identify new markets.

- a. Support arts and cultural projects that foster job retention, creation, and growth.
- b. Engage and support job creation in key industries with high potential for job growth including tourism, crafts, film, design, and others.

4. *Create Community*

Improve Michigan's "quality of place" by addressing issues affecting community development such as capital improvement, design, access, participation, diversity, assets, and identity.

- b. Assist community cultural asset mapping and planning.
- c. Foster community understanding and recognition of outstanding sector individuals, businesses, organizations and projects.
- d. Encourage grassroots advocacy.
- e. Support community arts and cultural development.
- f. Foster community conservation and preservation of arts and cultural assets.
- g. Foster arts/culture based mixed-use development and affordable live/work spaces.
- h. Support life-long quality arts and cultural education.
- c. Support projects that address community and social issues such as education, literacy, health, and intervention.

5. *Access to Knowledge*

Become the "Go-To" agency and the primary convener, communications nexus, network and value-added partner for arts and cultural expertise, information, data, funding, and services.

- a. Document and communicate direct and indirect sector contributions, both intrinsic and instrumental in value to state, regional and local leaders.
- b. Inventory the combined value and impact of public and private contributions and investments in arts and culture.
- c. Develop methods and tools to communicate sector value.
- d. Establish networks to facilitate communication, information sharing and collaboration among artists, arts and cultural organizations, business and communities.
- e. Develop inter-agency and inter-departmental collaborations and partnerships.
- f. Collaborate with state and federal agencies in research and delivery of arts and cultural education programming and services, and in advocacy for inclusion of arts and cultural education in mandated standards, curriculum, assessments and requirements.

APPENDICES

ENVIRONMENTAL CONDITIONS THAT INFLUENCED THE PLAN

In 2004, Michigan lawmakers faced a budget deficit of \$923 million. Every State department, and every aspect of State government, saw its budget allocation reduced. The Michigan Council for the Arts and Cultural Affairs was no exception and saw its budget cut nearly in half. Reductions in jobs in the manufacturing sector, traditionally Michigan's strongest producer of jobs, continue today. Leaders are now focused on replacing lost jobs with new industries. Attracting entrepreneurs and high-tech businesses are key elements of the attempts to replace lost jobs, as well as creating an environment and workforce that will retain businesses, and attract new investment. Economic conditions have affected every aspect of life in Michigan and a key driver in the MCACA 2006–2010 strategic plan. The following trends illuminate opportunity for the arts and culture sector to have significant impact.

Increasing Direct Impact of Nonprofit Arts Industry in Job Creation

Arts and culture are often hidden, underutilized and undervalued resources and community assets. In March, 2005 testimony to the Michigan Senate Appropriations Sub-Committee, then MCACA Executive Director, Betty Boone, testified that in 2004, MCACA awarded \$11.7 million in grant awards that supported 13,588 employees and 4,886 new hires, and engaged more than 56,000 Michigan artists. These matching grants leveraged more than \$343.5 million in economic activity and benefited over 19.9 million persons in urban, suburban and rural communities statewide.

Also in fiscal year 2004, the Anchor Organization Program, MCACA's largest funding program, generated total project payrolls of over \$126.1 million and revenue of more than \$315.4 million from grant awards totaling \$6.9 million. The Arts Projects Program, a diverse category for small and mid-sized organizations, generated total project payrolls of over \$4.7 million and revenue of more than \$17.2 million from grant awards totaling a little more than \$1.1 million. Based on this and other summary data, MCACA awards and grant recipients must be viewed as significant job creation and economic development resources within communities.

"The contribution of arts and culture to the quality of life for Michigan citizens is irreplaceable. And yet arts and culture have largely been considered a luxury, an activity extraneous to our daily lives, and even a drain on the wallets of hardworking taxpayers. In reality the arts and culture are everywhere, from the graphic design on the label of each can of food in our kitchens to the fabric choice of our living room sofas to the swoosh on a favorite pair of sneakers. The arts are television, favorite CDs, radio stations and – whether we know it or not – play a part in almost every purchase we make, from automobiles to chicken noodle soup."

The Center for Arts and Public Policy

According to the 2004 Michigan Nonprofit Research Program report, *Economic Benefits of Michigan's Arts and Cultural Activities*, nearly two billion dollars are generated in Michigan each year by arts and cultural activities. Moreover, this underestimates the economic benefit of arts and cultural activities, as it does not include all of the arts and cultural activities that are conducted in the state at private venues such as clubs and performance places. The same report finds that over \$1.5 billion in personal income is generated each year by Michigan residents. Those residents either work for arts and cultural organizations or their jobs are supported by arts organizations or the income is generated through the personal consumer expenditures of arts organizations' employees.

Because the arts and culture industry consists of two sectors, for-profit and non-profit, an accurate assessment of the size and value of this industry must include both. There are three industrial functions (the activities conducted by a business or individual within an industry to produce a good or service) that make up the arts and culture industry: Product & Process, Sales & Distribution, and Mass Production. In 2001, the Center for Arts and Public Policy estimated the size and value of the arts and culture industry, including both for-profit and non-profit, in the state of Michigan at \$46.0 billion. The size and value of the industry were measured using four categories: number of employees, establishments, gross revenue, and payroll for each of the three functional categories.

Emergence of the Creative Economy

The Business Week *Special Report – Get Creative!*, published August 1, 2005 states that, “increasingly, the new core competence is creativity – the right-brain stuff that smart companies are now harnessing to generate top-line growth. The game is changing. It isn’t just about math and science anymore. It’s about creativity, imagination, and above all, innovation.”

In the past decade, states have begun to realize that their economic fortunes are increasingly tied to the location preferences of highly mobile knowledge-workers who form the intellectual backbone of the new economy. These workers value “quality of place”

above nearly all other factors—including job market conditions—in choosing where to locate.

According to Richard Florida, four factors determine quality of place: lifestyle, environmental quality, a vibrant music and arts scene, and natural and outdoor amenities.

“The Knowledge Economy as we know it is being eclipsed by something new – call it the Creativity Economy. Even as policymakers and pundits wring their hands over the outsourcing of engineering, software writing, accounting, and myriad other high-tech, high-end service jobs – not to mention the move of manufacturing to Asia – U.S. companies are evolving to the next level of economic activity.”

Special Report – Get Creative!,
BusinessWeek Online

Importance of the Global Economy

The April 2004 report, *Michigan: Exports, Jobs, and Foreign Investment* states that Michigan's export shipments of merchandise in 2004 totaled \$35.6 billion, placing Michigan fourth among the states in this category. From 2000 to 2004, merchandise exports from Michigan increased \$1.8 billion (5 percent). Over this period, Michigan recorded the 14th largest dollar growth in exports among the 50 states.

Michigan exported to 191 foreign destinations in 2004. The state's largest foreign market, by far, in 2004 was NAFTA member Canada, which received exports of \$21.5 billion, or 60 percent of the Michigan total. Canada was followed by fellow NAFTA member Mexico (\$4.2 billion), and Japan (\$1.1 billion). Rounding out the state's top 10 markets were Germany, the United Kingdom, France, China, Australia, Belgium, and South Korea.

Export-supported jobs account for an estimated 9.5 percent of Michigan's total private-sector employment (almost one of every 10 jobs). More than one-fourth (25.4 percent) of all manufacturing workers in Michigan depend on exports for their jobs. (2001 data are the latest available.)

In 2002, foreign-controlled companies employed 204,100 Michigan workers, the tenth largest total among the 50 states. Major sources of Michigan's foreign investment in 2002 included Germany, Japan, Canada, the United Kingdom, Sweden, and France.

A recent NGA report concluded that, “trade and investment statistics ... will [increasingly] reflect, not drive, the degree of connectedness a state’s business community achieves in world markets.” The report goes on to say that states attempting to position their companies—especially small- and medium-sized companies that lack instant, global brand recognition—must find innovative ways to introduce these firms to potential trading partners. States must increasingly turn to arts and cultural exchanges to help establish, accelerate and reinforce trade relationships.

States’ cultural assets frequently are harnessed to promote trade through the inclusion of cultural institutions in gubernatorial trade missions. Representatives of a state arts council and other prominent players in the state cultural landscape accompany a governor or make international visits before or after a gubernatorial mission. Cultural leaders can develop ties with their counterparts and enhance the business dealings of the trip by serving as cultural ambassadors from a state. During their trips, governors and state cultural leaders also serve as the primary marketers of their states as cultural tourism destinations.

Increasing Market for Cultural Tourism

The NASAA initiative, *Artworks*, defines cultural tourism as “tourism based on the mosaic of places, traditions, art forms, celebrations and experiences that portray this nation and its people, reflecting the diversity and character of the United States.” The *Artworks* project has identified two significant travel trends that will dominate the tourism market in the next decade.

- Mass marketing is giving way to one-to-one marketing with travel being tailored to the interests of the individual consumer.
- A growing number of visitors are becoming special interest travelers who rank the arts, heritage and/or other cultural activities as one of the top five reasons for traveling.

The combination of these two trends is being fueled by technology, through the proliferation of online services and tools, making it easier for the traveler to choose destination and customize their itineraries based on their interests.

The Increasing Role of Culture in Community Development

Downtown Revitalization. By partnering with the cultural sector, state, county and municipal governments are melding business incentives and the arts to revitalize decaying downtown areas. Cities such as Philadelphia, Pennsylvania; Charleston, South Carolina; and Newark, New Jersey, have used the creation of arts districts as centerpieces in efforts to combat crime and suburban flight by restoring vitality to the downtown areas. Government led efforts have catalyzed private development interest in the adaptive reuse of urban structures to create retail, residential, commercial, and cultural spaces. As these projects gain momentum, additional private capital has flowed into the areas surrounding these projects.

“Economic activity is volatile and unpredictable. It’s impossible to predict what an entrepreneur or a business or even an employee might need from one day to the next in order to thrive.” In recent years, innovative commercial businesses, non-profit institutions and independent artists all have become necessary ingredients in a successful region’s innovation “habitat.”

Peter Calthorpe and William Fulton,
Milken Institute

Public Spaces. Renovations and building projects that combine art and function are increasingly being leveraged to showcase amenities and stimulate economic development. Cultural districts, which typically are geographically defined areas of a city where a high concentration of cultural facilities and related activities exist, serve as the anchor. They are mixed-use developments that incorporate other facilities such as office complexes, retail spaces, and occasionally, residential areas. Many cultural districts have been created in or near central business districts and are often contiguous with newly developed corporate office complexes. The primary motivation behind the establishment of a cultural district is urban revitalization.

Community Cultural Planning. Local arts agencies are usually the organizations to lead cultural planning, a community-inclusive process of assessing the cultural needs of the community and mapping a plan of implementation. Thirty-one percent of local arts agencies have a community cultural plan. Research from Americans for the Arts demonstrates that local arts agency budgets and local government revenue increase at a higher rate for those communities with a cultural plan than for those without.

Public Housing. The most effective arts and public housing programs are developed in response to the specific needs of the community. More than 11 percent of local arts agencies collaborate with housing departments in their community to provide arts programming.

Diversity. For the last decade or more, multiculturalism, cultural diversity, and cultural equity have emerged as critical issues facing communities and local arts agencies. The need to confront issues of race and culture in our communities is growing in light of the condition of racial tensions and the continuing divide between citizens of different cultural backgrounds. The arts can be a bridge that dispels myths and fears, and participation in the arts can help individuals build cultural pride and self-esteem.

Education. In its 2002 Issue Brief, the National Governors Association Center for Best Practices found in a review of recent research that “arts education can enhance academic achievement, reach students on the margins of the educational system, create an effective learning environment, and connect learner’s experiences to the world outside of school. Multiple studies cite strong positive impacts across socioeconomic groups with respect to both academic and personal success.”

Public Health. Over the last 20 years, there has been a growing interest in incorporating the arts into health care settings and treatment. In more and more communities across the country, the arts humanize hospitals, treatment facilities, senior care centers, and rehabilitation programs, and provide an emotional outlet for patients and families during illness and recovery.

Keeping the Best and Brightest: Creating Community

If our national, regional and local economies are indeed evolving into a new economy with new paradigms, then the currency of that new economy is ideas. As Governor Jennifer Granholm recently stated... “Michigan is a manufacturing state, not a rust-belt state... The exodus of our young people from Michigan to Seattle, L.A., Boston, Atlanta, etc exacerbates this image of Michigan as a state that has declined. Keeping our youth is key to recreating the image of Michigan as the center of research and development innovation that it truly is.”

It is likely that in order to convince those young graduates of Kettering University, The University of Michigan, Michigan State, Wayne State, Lawrence Technical College, Kendall School of Design, Cranbrook, Western Michigan University, Michigan Tech, the College for Creative Studies etc..... special attention may need to be given to popular culture, special attention will need to be given to embracing other cultures, special attention will need to be given to other varied segments within our own society, to immigrants, to people of color and to those we haven't even thought of yet. **The Arts and Cultural community excel in these areas. Arts and Culture serves as the center for many diverse communities' identity... they are the foundation upon which “Community” is built. Arts and cultural organizations also provide the exposure to the “new and different”, exposure to diverse challenges and risks in taste. Arts and cultural organizations can be invaluable to the creation of the environments that attract and retain the demographic groups the state needs to successfully compete in today's market.**

In the Capital Area Michigan Works document “Where are the Workers? ... A Regional Challenge” three reasons listed as to why keeping our young people from leaving the state is vital:

The shortage of young people handicaps the region in several ways. Young people have unique characteristics. Attracting young adults to the region is important because:

- 1. Population growth comes from the children of young adults*
- 2. Younger workers are newly educated and trained and, therefore, possess the high-tech and current skills of the “knowledge economy”.*
- 3. They are the demographic group we are trying to attract to our urban core to help revitalize it.*

ASSUMPTIONS, RESEARCH AND BEST PRACTICES

Increasing Direct Impact of Nonprofit Arts Industry

The *Creative Industries* report produced annually by *Americans for the Arts* offers a research-based approach to understanding the scope and economic importance of the arts in **Michigan**. The creative industries are composed of arts-centric businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. The creative industries are the high-octane fuel that drives the “information economy”—the fastest growing segment of the nation’s economy.

Nationally, there are 578,000 businesses in the U.S. involved in the creation or distribution of the arts that employ 2.97 million people, comprising 4.4 percent of all businesses and 2.2 percent of all employees in the United States, respectively. Between 2004 and 2005, growth in the number of arts businesses outpaced total U.S. business growth (5.5 percent vs. 3.8 percent). Similarly, at a time when the total number of U.S. jobs shrank (-1.9 percent), the drop-off of employment by arts businesses was less than half that rate (-0.8 percent).

As of January 2005, Michigan is home to 17,812 arts-related businesses that employ 80,704 people. These arts-centric businesses play an important role in building and sustaining economic vibrancy. They employ people, spend money locally, generate government revenue, and are a cornerstone of tourism and economic development. The source of these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the U.S.

Examples and Best Practices

From the NGA Center for Best Practices

The arts generated \$849 million in revenue for Virginia businesses, provided 18,850 full- and part-time jobs, and produced \$307 million in value-added income for Virginia’s workforce and entrepreneurs.

Total spending of \$188 million by non-profit arts organizations in Louisiana has provided nearly 2,500 full-time jobs and produced \$4.8 million in state and local government revenues.

Oregon is home to 441 non-profit arts and cultural institutions that injected \$100.2 million of direct spending in the state’s economy in fiscal 2000. Oregon’s non-profit arts sector employed 3,623 individuals.

The arts support more than 245,000 jobs throughout the six states of New England, 3.5 percent of the region’s total job base, and more than the area’s software or medical technologies industries. The arts industry exhibited a 14 percent growth over a four-year period, much higher than New England’s overall economic growth of 8 percent.

Emergence of the Creative Economy

In his book *The Rise of the Creative Class*, Richard Florida states, “Creativity is multidimensional and comes in many mutually reinforcing forms. It is a mistake to think, as many do, that creativity can be reduced to the creation of new blockbuster inventions, new products and new firms. In today’s economy creativity is pervasive and ongoing: We constantly revise and enhance every product, process and activity imaginable, and fit them together in new ways. Moreover, technological and economic creativity are nurtured by, and interact with, artistic and cultural creativity. This kind of interplay is evident in the rise of whole new industries from computer graphics to digital music and animation.”

Recent and ongoing research is revealing critical links between the development of creativity and the new economy. The National Governor’s Association (NGA) Center for Best Practices found, in its review of the impact of arts education on workforce preparation, that programs incorporating the arts have proven to be educational, developmentally rich, and cost-effective ways to provide students with the skills they need to be productive participants in today’s economy.

Examples and Best Practices

From the NGA Center for Best Practices

State and local government leadership in Austin, Texas, recognized early that its unique cultural environment was a competitive asset to the New Economy. Through deliberate and strategic action, Austin has built a world-class high-technology economy on the base of a thriving cultural center recognized for its outstanding quality-of-place. Austin has been one of the most outstanding success stories in the New Economy. High-tech employment in the region has increased 88 percent since 1990, adding 42,250 high-tech jobs. The city ranks as the fourth most wired in the nation, behind San Francisco, Washington D.C., and San Jose. At the same time, Austin has worked to preserve cultural vibrancy as a key competitive asset throughout its sustained period of high-technology growth.

“Many say that we now live in an ‘information’ economy or a ‘knowledge’ economy. But what’s more fundamentally true is that we now have an economy powered by human creativity. Creativity—‘the ability to create meaningful new forms,’ as Webster’s dictionary puts it—is now the decisive source of competitive advantage. In virtually every industry, from automobiles to fashion, food products, and information technology itself, the winners in the long run are those who can create and keep creating.”

Richard Florida,
Carnegie Mellon University
The Rise of the Creative Class

Austin leverages \$158 million of state funding (fiscal 2000) with a number of innovative revenue instruments designed to support the arts. Bond funding has been used to launch non-profit institutions, such as the Mexican-American Cultural Center, The State Theater, George Washington Carver Museum and Cultural Center. The city offered bond funding for the development of a downtown theater, but was reimbursed by the nonprofit sector after an unexpectedly successful fundraising campaign. Austin raises \$3.5 million annually through a hotel-based bed tax, dispersing these funds through “cultural contracts” with event sponsors (contingent on matching funds from the private or nonprofit sector). Since the inception of this tax, funding has increased to over 80 percent of the city’s nonprofit arts institutions. The city also dedicates 1 percent of total new public construction costs to installing arts in public spaces. General fund allocations support Austin’s four museums, an arts center, an outdoor theater, and a winter festival.

Importance of the Global Economy

The NGA Center for Best Practices found in 2003 that states increasingly are using arts and cultural exchanges as tools to expand their international trade opportunities. Building the cultural dimension of states' international relations can deepen the connection between government leaders and business communities, catalyzing more robust bilateral business networks and broader mutual understanding.

States have used several approaches to incorporate arts and culture into international trade development, including:

- initiating cultural exchanges with foreign countries;
- developing “sister state” relationships;
- including cultural leaders on trade missions;
- making grants to communities and educational institutions that are initiating contact abroad; and
- creating state-level commissions and signing bilateral agreements that promote cultural and business affairs.

States that introduce a cultural aspect to their international trade partnerships can deepen the relationships through more extensive ties to their partners.

Examples and Best Practices

From the NGA Center for Best Practices

Ohio has continuously used cultural exchanges to enhance trade relationships since the late 1980s. As a result, the state has made cultural inroads with established trading partners and built the state's name recognition with potential new partners. In fact, Ohio's success linking economic development with arts and cultural policy has made it a standard-bearer within the arts community.

During his tenure, Governor Voinovich wanted to expand Ohio's trade relations with Japan. In a 1992 visit initiated by the governor's trade office, Voinovich attended an Ohio-organized art exhibit in Japan and signed trade and cultural exchange agreements. From 1993 to 1997, the arts council took two arts missions to Japan. As of 2001, sales of Ohio products to Japan had grown to \$1.4 billion, making it the state's fourth largest export market: 5.1 percent of all Ohio exports go to Japan.

When he took office in 1999, **Idaho** Gov. Dirk Kempthorne identified five countries as areas of significant importance to the state—Mexico, Canada, China, Taiwan and South Korea. The countries were among Idaho's top 12 export markets in 1998 and offer opportunities for a broad range of Idaho based businesses and cultural organizations.

Part of the Governor's strategy to advance the state's economic fortunes was establishing or rekindling sister state relationships with these five strategic trading partners. The state maintains active sister state agreements with: Jalisco, Mexico; Alberta, Canada; Shanghai's Luwan District, China; Taiwan Province, Taiwan; and ChungCheongBuk-do, Korea. Each sister state agreement, except for Taiwan, contains language promoting cultural and educational exchanges. Exports to these five countries increased by \$237.9 million from 1998 to 2001.

Cultural exchanges have helped **Pennsylvania** lay the groundwork for business relationships by establishing a dialogue with potential partners. The state arts agency has been involved in gubernatorial trade missions and facilitated cultural exchanges with established trading partners and countries that have significant immigrant populations in the state.

New Hampshire used an October 2001 trade mission to Canada to promote cultural tourism and broaden economic ties between New Hampshire and eastern Canadian provinces. Governor Jeanne Shaheen (served 1997-2003) included the New Hampshire State Council on the Arts on her trade mission to Montreal, Toronto, and Ottawa. The delegation promoted cultural tourism during the visits. Canada is New Hampshire's largest export market, with 1999 exports of nearly \$652.7 million in goods, a 14 percent increase over the prior year.

Increasing Market for Cultural Tourism

The June 2005 report, *Status And Potential Of Michigan's Tourism Industry*, by Dr. Donald F. Holecek, with the Tourism Resource Center, Michigan State University, shows that Michigan's Tourism Industry sales have declined markedly from their peak in 2000. Additionally, residents of Michigan annually spend nearly \$3 billion more on out-of-state trips than our industry captures from non-residents traveling in Michigan. The Center's research shows that:

- Michigan ranks 45th among 50 states in tourist expenditures captured per resident (TIA, 1999)
- In terms of volume, Michigan's domestic travel trade deficit is 11.8 million household trips (U.S. Travel Census, 1995)
- In dollar terms, Michigan's domestic travel trade deficit is about \$1.6 billion (Holecek in "Michigan at the Millennium", Michigan State University Press, 2003)
- In dollar terms, Michigan's international travel trade deficit is about \$1.3 billion (Holecek in "Michigan at the Millennium", Michigan State University Press, 2003)
- Thus, Michigan's total travel trade deficit approaches \$3 billion.

To reduce the deficit in Michigan's balance of travel trade we need to protect natural and cultural assets, tap new markets in Canada, growth states, minorities, and overseas, develop new products – tourism as an economic development priority, invest more in promotion, and strengthen infrastructure.

The Center recommends the following strategies:

- Invest more in marketing Michigan as a travel destination. Travel Michigan's budget has declined in nominal terms in comparison to the competition's, and even more when inflation is considered. Travel Michigan's program is yielding a return of \$3 to the state's treasury for every \$1 it is investing in advertising. We are leaving money on the table when we don't invest more in travel advertising.
- Develop a statewide strategic plan to position the industry to meet its challenges and to exploit its opportunities. Michigan's tourism industry is a \$16 billion a year business, which operates without a business plan. A plan is needed to coordinate efforts across state government; expand education and training of industry employees; expand access to sound research and effective technical assistance; facilitate partnerships; and stimulate the investment needed to be competitive with other destinations.

Examples and Best Practices

From the NGA Center for Best Practices

The NGA report on the Role of Arts in Economic Development finds that thriving tourism and cultural destinations are growing out of once-latent artistic and cultural resources and contributing to economic sustainability in rural communities and regions. Cultural activities attract tourists and spur the creation of ancillary facilities such as restaurants, hotels, and the services needed to support them. Cultural facilities and events enhance property values, tax resources and overall profitability for communities. In doing so, the arts become a direct contributor to urban and rural revitalization.

In rural western North Carolina, the non-profit organization, HandMade in America, promotes the fine craft of handmade objects as a means to sustain communities and economic development. The organization unified 23 counties and 4,000 artisans under a viable business and marketing plan that branded the region as a cultural destination. Handmade in America helped increase revenues 10 percent to 15 percent for many craftspeople and generated more than \$11 million in investment in six of the region's smallest towns. The region's crafts contribute \$122 million annually to North Carolina's economy.

The Kentucky Arts Council and eight counties along Route 23 are creating a cultural tourism plan designed to promote economic, community and cultural development in the state. This initiative seeks to prove that cultural/heritage tourism can be used as an effective economic and marketing tool to transform a region once considered moribund into a thriving business endeavor. Route 23 was chosen because of its concentration of musical heritage—many country music stars come from this area—and talent. Plans are underway to create a Website and arts marketing network along the corridor, a video highlighting each county and an audio driving tour.

The Increasing Role of Culture in Community Development

Even in the most successful New Economy regions, civic leaders are beginning to take stock of artistic and cultural assets, recognizing that they are essential to quality of life, which is, in turn, necessary for sustained growth.

Renovations combining art and function stimulate economic development in urban areas that lack exposure to foot traffic and tourists. San Francisco, California; and Baltimore, Maryland, have succeeded in reconfiguring underused or poorly constructed public spaces to convert neglected natural amenities into key development assets.

Examples and Best Practices

From the NGA Center for Best Practices

In Philadelphia, **Pennsylvania**, the Avenue of the Arts—a mile-long section of South Broad Street—has been a major catalyst for downtown revitalization. This cultural district, anchored by the Academy of Music and modeled after successful performing arts districts around the country, as initiated by the Central Philadelphia Development Corporation in the early 1980s and supported by cultural institutions, the William Penn Foundation, local property owners and civic leaders. The transformation of South Broad Street into the Avenue of the Arts progressed rapidly and became a centerpiece in the city's strategy to strengthen the area as the region's premier cultural destination.

Presently, there are 11 cultural and educational institutions and 7 individual performance spaces in the Avenue of the Arts district. The project has also stimulated significant private-sector investment. A number of historic warehouses have been converted to upscale housing, and other preserved structures have been targeted for conversion to moderate-income residences. Total investment in the project stands at approximately \$650 million. The district's cultural organizations, hotels, restaurants, and retail businesses generate at least \$157 million in revenue annually and support 2,800 full-time and over 1,000 part-time jobs.

After a major freeway collapsed during the 1990 earthquake, San Francisco, **California**, was presented with an opportunity to reunite its downtown with the waterfront, which had effectively been cut off from the city and its residents. The city's response came in the form of the Promenade Ribbon Sculpture, a 2.5-mile ribbon of illuminated glass block connecting the waterfront and downtown areas. By opening up the city to more foot traffic, the city's creation has benefited San Francisco's residents and tax base alike.

In Baltimore, **Maryland**, the Rouse Company developed Harborplace on a vacant, grassy area in one of the least desirable sections of downtown. Magnet cultural institutions of the Mid-Atlantic have turned this pedestrian friendly space into a marquis location. At present, the National Museum of Visionary Art, Port Discovery, the Baltimore Science Center, and the National Aquarium are all located in a single square mile. Originally an area in Baltimore without amenities or tourism despite its harbor-side location, Harborplace attracted more visitors than Disneyland in the first year it opened.

PLANNING PROCESSES AND STAKEHOLDER PARTICIPATION

Statewide Visioning

From October 2001 through May 2002 the Michigan Council for Arts and Cultural Affairs (MCACA) engaged in a project to discover the hopes, dreams and aspirations of Michigan citizens for the future of arts and culture in the State of Michigan. The process was introduced at the MCACA 2001 Fall Conference, “Shaping Michigan’s Cultural Future.” 271-registered conference attendees participated in a structured, documented dialogue about how Michigan’s cultural capital can contribute to the quality of living in communities, regions and the state.

The visioning process continued in a series of facilitated *Community Conversations*, in which personal and collective visions for the ways art and culture can impact life in our communities and state were gathered and documented. A cross-section of Michigan citizens from every region of the state participated in the dialogue. Facilitated *Community Conversations* were held in thirteen communities in both the Lower and Upper Peninsula. The *Community Conversations* involved over 500 citizens representing government, education, business, human services, libraries, artists, and arts organizations from urban, rural and suburban communities in every region of the state.

The visioning sessions were approximately three hours in length. A facilitated participatory process was used to gain broad agreement on the elements of a future vision in each region. Each region received a summary report for use in regional, community or organizational planning related to arts and culture.

Participants at the conference and in each visioning session were asked to respond to two questions:

1. How can arts and culture contribute the quality of life in your region?
2. What would you like to see in place **ten years from now** that would demonstrate that your hopes and dreams for arts and culture have become reality in your community?

Participants were instructed to focus on concrete examples that they could actually envision becoming reality under the right conditions, rather than on ‘pie in the sky’ dreams that would seem completely unrealistic. This produced four common themes that are the foundation and the practical vision on which the strategic plan is based. Although each community identified variations on these themes, a remarkable consistency of ideas across every community and every sector of the population was clear. This vision is shared by a diverse cross-section of Michigan’s citizens from communities large and small. It is a vision that stretches the imagination, but is grounded in a sense of reality about ways the state’s cultural resources can enhance the quality of living for all citizens.

Communities Represented (83)

- | | |
|------------------|----------------|
| 1. Ada | 10. Blissfield |
| 2. Adrian | 11. Boyne City |
| 3. Alden | 12. Brighton |
| 4. Ann Arbor | 13. Brimley |
| 5. Au Gres | 14. Cadillac |
| 6. Bancroft | 15. Calumet |
| 7. Bay City | 16. Channing |
| 8. Belmont | 17. Cheboygan |
| 9. Benton Harbor | 18. Chelsea |

19. Covington
20. Crystal Falls
21. Detroit
22. Douglas
23. Eagle Harbor
24. East Jordan
25. East Lansing
26. Empire
27. Escanaba
28. Farmington Hills
29. Flint
30. Flushing
31. Frankenmuth
32. Gaylord
33. Grand Blanc
34. Grand Rapids
35. Grosse Pointe Park
36. Hancock
37. Haslett
38. Hastings
39. Highland Park
40. Holland
41. Holly
42. Howell
43. Interlochen
44. Iron Mountain
45. Iron River
46. Kalamazoo
47. Kalkaska
48. L'Anse
49. Lansing
50. Leland
51. Ludington

52. Manistique
53. Marquette
54. Mesick
55. Midland
56. Mio
57. Mt. Morris
58. Munising
59. Muskegon
60. Northport
61. Ovid
62. Plymouth
63. Portage
64. Prudenville
65. Rockford
66. Roscommon
67. Rudyard
68. Saginaw
69. Saline
70. Saugatuck
71. Sault St. Marie
72. Shingleton
73. South Haven
74. St. Ignace
75. St. Joseph
76. Standish
77. Traverse City
78. Trenary
79. Watton
80. West Branch
81. Wetmore
82. Williamsburg
83. Zeeland

253 Registered Participants at Community Conversations
271 Registered Participants at Fall Conference, “Shaping Michigan’s Cultural Future”

Sector	Percent of Participants
Arts Industry	36%
Arts Patron	5%
Business	19%
Citizen	19%
Education	15%
Government	6%

Joint Task Force on Creativity, Arts and Cultural Education

From April 23 through June 21 2004, a Joint Task Force on Creativity, Arts and Cultural Education began a process to mobilize stakeholders and resources in support of creativity, arts and cultural education that will meaningfully improve the development and academic achievement of Michigan infants, toddlers, children and youth. The project was led by: the Michigan Council for Arts and Cultural Affairs, Michigan Department of History, Arts and Libraries, and Michigan Department of Education.

Collaborating organizations for the project included ArtServe Michigan, the Michigan Department of Labor and Economic Growth, the Michigan Humanities Council, the National Assembly of State Arts Agencies, and National Endowment for the Arts.

The Task Force charge was to develop a document with ideas for ways to leverage existing human, material, financial resources; new ways for institutions to work together; and ideas for strategic initiatives and projects for further development. One hundred fifty-seven individuals participated on the Joint Task Force or contributed to one of the five Work Groups. The Michigan State Board of Education accepted the report, praised the work of the Task Force members, and authorized the Michigan Department of Education to proceed with implementation of the report’s recommendations.

Focus Groups, Interviews and Planning Meetings

During 2004, planning meetings to solicit input on strategic direction were held with MCACA Partner Organizations and Anchor organizations. One of the outcomes of these meetings was a consensus that the future strategic plans for the Council should focus on identifying and leveraging clearly defined strengths. Meeting, focus group, and individual participants continued to define areas of strength and need over the rest of 2004 and 2005.

During June and July of 2005, numerous individual interviews and three focus groups of representatives from Michigan’s arts and culture sector were held to identify and discuss issues, challenges, hopes and ideas related to promoting and supporting Michigan’s arts and culture sector, and to addressing Michigan’s priority needs, especially in the areas of

education, community, and economic development. Thirty-one people participated in a focus group or interview. Additionally, objectives under consideration were reviewed with existing and potential partner agency leaders and government department heads.

Online Survey

During August 2005, an open-ended survey was conducted online. The survey link was distributed to over 300 arts organizations and stakeholders who are members of the Michigan Association of Community Arts Agencies and MCACA list serves. 156 people representing the following stakeholder categories responded.

Professional Artist	10.8%
Arts Council	8.3%
Local or Regional Nonprofit Arts Organization	36.3%
Statewide Nonprofit Arts Organization	14.6%
Other Nonprofit Organization	7.6%
K-12 Education	1.9%
Higher Education	6.4%
Arts-Related Business	3.2%
Other Business	1.9%
Other	8.9%